

TEN SONGS BY ERNST BACON



Published by
ERNST BACON
36 Edgehill Way, San Francisco



COPYRIGHT MCMXXVIII BY ERNST BACON
INTERNATIONAL COPYRIGHT SECURED

To George Fleming Houston

Beat! Beat! Drums!

(WALT WHITMAN)

Alla marcia (molto moderato) ♩ = 104

pp sotto voce ma marcato

p *poco a poco cresc. sempre stacc.*

secco

f

ff

Voice *mp* *3* *sempre col pianoforte*

Beat! beat! drums! blow! bu-gles! blow! Through the wind-ows, through doors, burst like a ruth-less force,

p poco a poco cresc.
sempre stacc. e molto marc.

mf *3* *3* *3* *3* *3*

In - to the sol-emn church and scat-ter the con-gre - ga-tion, In-to the school where the

mf *3* *3* *3* *3* *3*

schol-ar is stud-y'ng; Leave not the bride-groom quiet, no hap-pi-ness must he have now with his bride,
meno stacc.

mf *p subito* *sempre cresc.*

3 *3* *3* *3* *3*

Nor the peace-ful farm-er an-y peace, plough-ing his field or gath-ring his grain,

molto cresc. *f*

f

So fierce you whirr and pound you drums, so shrill you bu-gles blow.

rozzamente

sempre f

mp

Beat! beat! drums!

dimin.

sotto voce e p

pociss. piu mosso

a tempo

blow! bu-gles! blow!

Ov - er the traf - fic of cit - ies, ov - er the

sotto voce

rum-ble of wheels in the streets; Are beds pre-pared for sleep-ers at night in the

sim.

hou-s-es? no sleep-ers must sleep in those beds, No bar-gain-ers' bar-gains by day, no

p

8

bro - kers or spec - u - la - tors, Would they con-tin - ue? Would the

mf con Ped.

ma sempre stacc.

8

tal - ker be talk-ing? Would the law - yer rise in court to

mp

8

state his case be-fore the judge?

molto cresc.

f

breve

Then rat - tle quick - er, heav - i - er drums, You bu - gles wild - er blow!

poco piu mosso

8

breve

ff

Beat! beat! drums! blow! bu - gles! blow!

ff

Make no par-ley, stop for no ex - pos - tu - la - tion,

sf

3 5 2

mf poco a poco cresc.

Mind not the tim - id, mind not the weep - er or

mf cresc.

pray - er, Mind not the old man be-seech-ing the young man, Let not the child's

ff

voice be heard nor the moth-er's en - trea - ties, Make ev - en the

ff *molto marc.*

tres-tles to shake the dead where they lie a - wait-ing the hears - es,

ff *3*

sfz sempre ff *8va*

First system of the musical score. It features a grand staff with a bass clef on the left and a treble clef on the right. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The left hand plays a series of chords and single notes, starting with a forte (*sf*) dynamic. The right hand plays a more complex melody with eighth and sixteenth notes, including a five-finger roll (marked 5) and a final cadence with a 4/2 time signature change.

Second system of the musical score. It continues the grand staff notation. The left hand has a melodic line with a crescendo leading into a mezzo-forte (*mf*) section. The right hand features a series of chords and a melodic line with a five-finger roll (marked 5). The system concludes with a dynamic change to mezzo-forte.

Third system of the musical score, including vocal lines. The vocal parts enter with the lyrics "So strong you thump O ter-ri-ble drums, So". The piano accompaniment features a strong, rhythmic pattern in the left hand and a more active melody in the right hand. Dynamics include forte (*f*) and fortissimo (*ff*). There are also markings for eighth notes (8) and a triplet (3).

Fourth system of the musical score, continuing the vocal and piano parts. The vocal line begins with "loud you bu - gles blow!". The piano accompaniment is highly rhythmic and complex, featuring many chords and triplets. Dynamics include fortissimo (*ff*) and a marking for "brutalmente". The system ends with a "sost. Ped." (sostenuto Pedal) instruction and a decorative asterisk (*).

Der Du von dem Himmel bist

O Thou Who in Heaven Art

(GOETHE)

Sostenuto $\text{♩} = 56$

mp *poco cresc.*

piu p

p

Der Du von dem Him - mel
O Thou who in Heav - en

piu f *p*

bist, Al - les Leid und Schmerz-en stil - lest,
art, Thou who all our sor - row still - est,

Den der dop - pelt e - lend ist Dop - pelt mit Er -
 And the sore - ly griev - ing heart Doub - ly with Thy

quick - ung fül - lest;
 so - lace fill - est;

molto cresc. *dim.*

Poco agitato ♩ = 96

Ach, ich bin des Trei - bens mü - de, Was
 O, I'm wea - - ry of the strug - gle, Where -

soll all der Schmerz und Lust, der
 fore all this pain and strife, this

poco rit.

Schmerz und Lust?
pain and strife?

mf poco rit. *mf a tempo*

f *rit.*

8

Tempo primo

pp *mf* *p*

Süs - ser Frie - de, komm, ach komm, in mei - ner
Bles - sed qui - et, come, O come, and fill my

pp *p*

8

Brust!
life!

poco rit. *a tempo* *pp*

To Mary Prentice Lillie

Schilflied

Nocturne

(N. LENAU)

Andantino $\text{♩} = 88$

p

p calmo

Auf dem Teich, dem Re - gungs - lo - sen
 O'er the pond in end - less si - lence

pp *simile*

Weilt des Mon - des hol - der Glanz,
 Rests the moon - light's sil - v'ry sheen,

Flech - tend sei - ne blei - chen Ro - sen
 Weav - ing wreaths of pal - lid ro - ses

sempre dolce

In des Schil - fes grü - nen Kranz
In the shore - line's reeds of green.

Hir - sche wan - deln dort am
Deer are wan - d'ring on the

poco rit. *p a tempo*

Hü - gel, Bli - cken in die Nacht em - por.
hill - side, Gaz - ing at the stars of night.

Manch-mal regt sich des Ge - flü - gel Traü - mer - isch
Now a bird a - mong the rush - es Soft - ly stirs

pp marc. il basso un poco *dolcissimo*

im tief - sten Rohr.
and then is still.

Wei - nend muss mein
Weep - ing I can

rit. *p a tempo*

Blick sich sen - ken;
gaze no lon - ger;

Durch die tief - ste
Through my soul's dim

See - le geht Mir ein sü - sses
shad - ows comes to me a ten - der

Dein Ge - den - ken Wie ein stil - les
thought of thee Like a si - lent

The first system of the musical score. The vocal line is in D major (two sharps) and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are in German and English.

Nacht - ge - bet. Wie ein
pray'r of night. Like a

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment features a *pp* (pianissimo) dynamic marking.

stil - les Nacht - ge - bet.
si - lent pray'r of night.

The third system of the musical score. The piano accompaniment includes the instruction *sempre dimin.* (sempre diminuendo).

ppp rit.

The fourth system of the musical score. The piano accompaniment concludes with a *ppp rit.* (pianissimo, ritardando) marking. The system ends with a double bar line and a fermata over the final chord.

To Helen Beck

Ich liebe Dich

I Love Thee

(RÜCKERT)

Lento ♩ = 60

fervente mf

Ich
I

legato p

pp

breve

pp

breve

lie - be Dich, weil ich Dich lie - ben muss; Ich
love thee, my life is bound to thine; I

a tempo

pp

f

lie - be Dich weil ich nicht an - ders kann; Ich
love but thee through new - er end - ing time; I

pp

3

p dolce

lie - be Dich nach ei - nem Him - mels - schluss; Ich
love thee be - cause of heav - en's law; I

Ardentement

lie - be Dich durch ei - nen Zau - ber - bann. Dich
love but thee through a spell of sor - ce - ry. 'Tis

pp *rit.*

lie - be ich wie die Ro - se ihr - en Strauch,
thee I love as the rose loves her leaf - y bow'r;

a tempo *crescendo*

cresc.

Dich lieb' ich wie die Son - ne ihr - en
'Tis thee I love as the sun loves his ra - diant

molto appassion.

f

Schein, Ich lie - be Dich.
light, I love thee.

non arp.

f

dolce

Dich
I

dim. *p* *rit.*

pp

lieb' ich weil Du bist mein Le - bens Hauch. Dich
love thee for thou art my liv - ing breath. I

a tempo

lieb' ich weil Dich lie - ben ist mein Sein!
love thee for to love thee is my life!

pp

Die Nachtblume

The Nightflower

(EICHENDORFF)

Tranquillo

pp teneramente

pp

Nacht ist wie ein stil - les Meer,
 Night is like a si - lent sea,

poco cresc.

Lust und Leid und Lie - bes - kla - gen Kom - men so ver -
 Joy and grief and love's com - plain - ing, End - less - ly they

cresc.

breve *dolce come prima*

wor - ren her In den län - den Wel - len - schla - gen.
 come and go In the gen - tle wa - ter's stream - ing.

rit. *a tempo*

breve

p

cristallino

Wün - sche wie die Wol - kèn sind,
Wish - es are like form - less clouds,

pp

pp

Schif - fen durch die stil - len Räu - me; Wer er - kennt im
Sail - ing through the si - lent spa - ces, In the soft ca -

poco

lau - en Wind Ob's Ge - dan - ken o - der Traü -
ress - ing wind Are these mus - ings? are they dreams?

me?

Schliesz ich nun auch Herz und Mund
Though my heart and lips are closed

Die so gern den Ster - nen kla - gen: Lei - se doch im
 That would wake the stars with plain - ing, Soft - ly in my

Her - zens - grund Bleibt das lin - de Wel - len - schla -
 in - most soul Still the puls - ing waves are stream -

pp

fragilmente

gen.
ing.

express. e legato

4/4

Was ist mir denn so wehe?

Why is my heart so heavy?

(EICHENDORFF)

Lento, sempre sotto voce e legato ♩ = 50

Was ist mir denn so we - he? Es liegt mir wie im Traum: Der
 Why is my heart so hea - vy? My life is like a dream: The

pp *dolcissimo*

Grund schon wo ich ste - he; Die Wäl - der säi seln kaum. Noch
 ground where I am stand - ing; The woods so si - lent seem. Yet

pp

von der dun - keln Hö - he, Es kom - me wie es will; Was ist mir denn so
 from the lof - ty shad - ows Let come what - e - ver will; Why is my heart so

p subito

smorz.

we - he? Wie bald wird Al - les still!
 hea - vy? How soon will all be still!

smorzando *ppp*

To Sigrid Onegin
Gebet
Prayer
(HELENE LECHER)

23

Andante sostenuto *with warmth*

p *molto legato* *p*

Du
Thou

mil - der, Du schö - ner, Du herr - lich - er Geist, Der
spir - it most gen - tle, most ho - ly and high, Who

Ster - ne und Son - ne und E - ther um - kreist! Wo
rul - est the stars, the earth and the sky! No

find ich ein Wort das dein Wal - ten um - fasst? Wo
word may ex - press Thy e - the - re - al sway, No

poco a poco cresc.

find ich ein Wort das dein Wal-ten um-fasst? Die hehr - ste Be
 word may ex - press Thy e - the - re - al sway; Our bold - est as .

mf

Ossia *non affrettare*

geis - trung In De - mut er-blasst, in De - mut er -
 pir - ing In shame fades a - way, in shame fades a -

f *mf* *mp*

blasst. way. *Con strepito* ♩ = 108 *f*

El-e-El-e-

p *f*

8

men - te to - ben,
men - tal strug - gles, Es rauscht und zischt!
They rage and storm!

f

8.....

(♩ = 96) *molto legato*

Du bannst und ver-klärst sie in
Yet Thou dost dis - pel them in Thy

Con grandezza

ff

sempre stacc.

con Ped.

meno f

strahl - en - dem Licht, Und fried - lich, er -
splen - dor and light, And peace - ful - ly

f

meno f

gän - zet sich al - les Sein.
weav - est all be - ing to one.

Du
Thou

f *p* *p*

senza Ped.

legato

ken - nest kein mein und kein dein, Denn
 know - est no mine and no thine, For

cresc. poco a poco

Al - les ist Ei - nes und Ei - nes ist Al -
 all is in one and one is in all.

p subito *molto cresc.*

f

con Ped.

8

les.

f *secco*

8 *dim.*

p
Du
Thou

dim. e ritard

8.....

Tempo primo

p legato

mil-der, du schö-ner, du herr-lich-er Geist, Der Ster-ne und
spir-it most gen-tle, most ho-ly and high, Who rul-est the

mp *dim. poco a poco*

Son-ne, und E-ther um-kreist!
sun and the earth and sky!

To My Mother

Wanderers Nachtlied

Wanderer's Night Song

(GÖTTE)

Adagio ♩ = 46

ppp

un poco lamentoso

rit.

p

Ü - ber al - len Gip - feln ist Ruh,
Ov - er all the hill - tops is peace,

p

In al - len Wip - feln
In all the tree - tops

pp calmo

pp piu adagio e libero

Spü - rest Du kaum ei - nen Hauch:
hear - est thou hard - ly a breath:

Die Vö - ge - lein schwei - gen im Walde;
The birds are still in the for - est;

colla parte

pp

a tempo

p

War - te nur bal - de Ruh - est du auch.
On - ly wait, soon thou too shalt have rest.

p

rit.

First Day

(MARY PRENTICE LILLIE)

Molto appassionato ma non troppo vivace ♩ = 92

f
I see you stand there with your burn - ing eyes, **mf** I

quasi f
see your del - i - cate - ly chis - eled brow. **mp** I

mp
called you and you came. It is sur - prise, **dolce subito** Not love, not **piup**

love that o - ver whelms me now.

basso 8

f subito

p Meno mosso ♩ = 84

dim.

Your hands are
(with suppressed feeling)

dolce

warm and I must hold them fast, Your voice is

cresc.

dolce subito

3

sweet, these are the words I hear: "My

mf
love" you say, "You are my own at last!" I'm
piu agitato

tremb - ling as I feel your breath so near. No, do not
piu dolce

kiss me now — I love you so, I
poco rit. *piu f*

love you so. And

pp
yet your face is strange. A sud-den fear has caught me,
a tempo
sotto voce
cresc. poco a poco al "6" 8

Tell - ing me that all I know Is that your eyes are

bright and you are here. Who
r. h.
l. h.
f
ff

are you, love, are you my life, my own,

ff *rit.*

Or are you some-one I have nev - er known?
meno mosso
mf un poco dolce subito

$\text{♩} = 100$
piu agitato e marc.

sf molto diminuendo, senza rit.
p

To Paul Horgan

Twilight

(WALT WHITMAN)

Larghetto

ppp e dolciss. sempre con Ped. e sord. Ped. *simile*

⊛ *pp*
The soft vo-lup-tuous op-iate shades, The
simile

sun just gone, the ea-ger light dis-pel-led.

(I, too, will soon be gone, dis-pelled.)

poco piu lento

⊛ May be recited with improvised inflections if desired, or even spoken.

a tempo

8

ad.

A haze, Nir - va - na,

marc. il basso

*

ppp

Rest and night, Ob - liv - ion.

3

3